Oskar Kolberg's
Study of the
Musical Culture
of the Hutsuls

ŁUKASZ SMOLUCH

Adam Mickiewicz University in Poznań

Oskar Kolberg Institute in Poznań

ABSTRACT

Henryk Oskar Kolberg (1814–1890), a musician, composer, the greatest Polish ethnographer and one of the fathers of European ethnomusicology, collected over 20,000 folk songs, dances, and instrumental melodies from the territory of today's Poland, Belarus, Ukraine and other Slavic countries. The musical culture of the Hutsuls was an object of Oskar Kolberg's interest in the late 1870s and early 1880s. The research material related to this region was collected by Kolberg, similarly as in other regions, from two different types of sources. The core of his work consisted of field notes written down during his few trips to that region. Another way of collecting information for Kolberg's publication included an extensive study of already published resources – historical and ethnographical works, collections of songs, short articles, etc. Kolberg's study of the musical culture of the Hutsuls is a very valuable source for the history of the culture of this part of Europe.

Keywords: Oskar Kolberg, Hutsuls, fieldwork, musical culture

The south-eastern part of the Polish-Lithuanian Commonwealth¹ was of a particular interest to Oskar Kolberg. He conducted regular field research in this area for more than 25 years, from 1859 to 1885. However, he did not manage to publish the material from this region in its entirety. Only three regional monographs devoted to this part of Poland appeared in his lifetime, namely *Lubelskie* [*The Lublin Region*], *Pokucie* [*Pokuttia*] and the first volume of *Chełmskie* [*The Chełm Region*]. A vast amount of field notes from these research outings was left in manuscripts. The remaining material was successively edited and published after his death. In 1892 Izidor Kopernicki, a close friend of the author, published the second volume of the monograph of the Chełm region and the monograph devoted to the Przemyśl region. Later in 1907, Józef Tretiak published *Wołyń* [*The Volhynia Region*], also in a single volume. Finally, in 1968, after a long break, other monographs were edited and issued in the series of *Dzieła wszystkie Oskara Kolberga* – DWOK [*The Complete Works of Oskar Kolberg*]. The series included the monographs of the mountain area – *Góry i Podgórze*, Podolia – *Podole*, the regions of Tarnów and Rzeszów – *Tarnowskie* – *Rzeszowskie*, Sanok and Krosno – *Sanockie i Krośnieńskie*, as well as Red and Carpathian Ruthenia – *Ruś Czerwona* and *Ruś Karpacka*.

¹ In Kolberg's day partitioned between Russia, Prussia and Austro-Hungary.

KOLBERG'S FIELD RESEARCH IN THE HUTSUL REGION

The region inhabited by the ethnic group of the Hutsuls is located in the forks of the Prut, Cheremosh and Tisza Rivers. Today it is the south-western, Carpathian part of Ukraine and the north-western part of Romania. Before the partitions of Poland, it was a part of the Polish-Lithuanian Commonwealth, and later, in Kolberg's day – the territory of the Austro-Hungarian Empire. Kolberg was planning to devote a separate volume to this region, since he saw that the sophisticated culture of this group differed significantly from those of its neighbours. His interest in the Hutsuls originated during his research in Pokuttia. In a letter to Henryk Szopowicz, he writes:

In 1862, after travelling in Volhynia, I had a chance to be in the vicinity of Łuck [Lutsk] and Kowel [Kovel], where I documented a few hundreds tunes, which I had never heard before. Since they represent a separate style, I assume there must be more of them and even more original in the further parts of Ruthenia, Ukraine, Podolia, Pokuttia etc.²

Research in Pokuttia and the Hutsul region (including Bukovina) was not possible until 1876, when Oskar Kolberg was granted a donation from the Polish Academy of Arts and Sciences³. The first field research took place in August and September 1876. According to Kolberg's letters and his travel diary (the so-called *itinerarium*), he had two field bases in this area. One in Chortovets (ukr. Чортовець) in Pokuttia, a village owned by Władysław Przybysławski, who gladly hosted Kolberg and provided him with perfect conditions for work; the second – in the town of Zhab'e (Жаб'є, since 1962 – Verkhovyna, ukr. Верховина), with the parish priest Sofron Witwicki who was the author

² Oskar Kolberg to Henryk Szopowicz, 18th June 1870. Idem, (1965). *Korespondencja Oskara Kolberga*, part I (1837–1876) [*The letters of Oskar Kolberg part 1 (1837–1876)*], *Dzieła Wszystkie* [*Complete Works*], vol. 64. A. Skrukwa, E. Krzyżaniak (Eds.). Wrocław-Poznań: IOK, p. 361.

³ Kolberg's field research in Pokuttia and the Hutsul region was discussed by Olga Gajkova See: O. Kolberg, (1970). *Ruś Karpacka* [*Carpathian Ruthenia*], part I, *Dzieła wszystkie* [*Complete Works*], vol. 54. Wrocław-Poznań: IOK, pp. VII–X and Agata Skrukwa in O. Kolberg, (2008). *Pokucie. Suplement do T. 29–32* [*Pokuttia. The supplement to volumes 29–32*], *Dzieła Wszystkie* [*Complete Works*], vol. 81. Wrocław-Poznań: IOK, pp. IX–XVII.

of *Rys historyczny o Huculach* [An Outline History of the Hutsuls] (1863) and articles published in the annual of the Tatra Association "Pamiętnik Towarzystwa Tatrzańskiego". Witwicki offered Kolberg a helping hand organizing field research, preparing materials as well as sharing his knowledge about the Hutsuls.

Oskar Kolberg was pleased with his stay in Pokuttia. Immediately after coming back home in a letter to Stanisław Czarnecki he writes:

This year I went to Pokuttia, Bukovina and the Carpathians, to the area located between the Hutsuls and the Chornohora mountain range. I was happy to receive a very warm welcome and tried to document everything as zealously as I used to do before. And I have to admit that this region is equally, or even to a greater extent, abundant in interesting material⁴.

The next period of research in Pokuttia (and Podolia) took place one year later, between 24th August and 20th October. Kolberg again stayed in both Chortovets and Zhab'e.

The field studies of 1876 and 1877 seems to have been very fruitful for Kolberg, since already in November 1877 he wrote to the Academy:

I am happy to inform you that after last year's and this year's research I am currently preparing an extensive ethnographic monograph of Pokuttia (related mainly to peasant culture). I am planning to deliver the manuscript to you along with the field notes not later than in the first days of April next year⁵.

The two rather brief field trips were enough to convince Kolberg about the cultural sophistication of the Hutsuls and about the need for a separate volume on this region. In 1878 he wrote to Witwicki:

Last year I initiated the ethnographic description of Pokuttia in *Pokucie Part I*, which today is almost ready and will shortly be in print. It will be a large volume presenting the cultural aspects of the region of foothills. The second part will be devoted to the cultural traditions of the highlanders, the Hutsuls. I am currently collecting and abridging materials for this volume⁶.

In the foreword to the monograph, published in 1882, Kolberg commented:

Finally I can see that people from the foothills and highlanders, apart from a few common features, represent two ethnographically distinct groups. It is evident not only in the description of their way of living, but also in the collected songs, customs, features of their speech etc.⁷.

Oskar Kolberg went to Pokuttia two more times. In 1879 he stayed in Chortovets probably in August or September, as usual. There are no notes about this visit, though. Olga Gajkova⁸ points out that the most valuable folklore material, mainly songs with melodies and stories, was documented during his last stay in Pokuttia in 1880. This research lasted 4 months and was combined with the preparations for the ethnographic exhibition in Kolomyia (ukr. Коломия)⁹.

It was the time of regular trips from the comfortable hotel room in the center of Kolomyia to the mountains. The numerous, direct contacts with highlanders in Kolomyia enhanced Kolberg's fascination with the Hutsuls and Hungarian Ruthenians as well as Ruthenians from Bukovina. He gave expression to this fascination in many letters to friends and acquaintances – Izidor Kopernicki, Józef Bliziński, Karol Libelt, Bogumił Hoff, Władysław Przybylski, and others. When he came back to Cracow, in December 1880, he summarized his last trip to Pokuttia in the letter to Biblianna Moraczewska:

I benefited from this research very much, since I could directly explore the culture and traditions of this ethnographic group. I was able directly to document, classify and collect records, and compare the results of my field notes. Therefore Pokuttia has honoured me with very fertile ethnographic crops and enabled me to create the most detailed monograph of this part of Poland⁹.

In 1886, after issuing two volumes of the Pokuttia monograph, Kolberg realized that he had to publish two more volumes on this subject, because of the increasing amount of material from this area. He decided to put the materials from the Hutsul region in the fourth volume of the same monograph¹⁰.

⁴ Oskar Kolberg to Stanisław Czarnecki, 12th October 1876. Idem, (1965). *Korespondencja Oskara Kolberga*, part I (1837–1876), pp. 645–646.

⁵ Oskar Kolberg to the Polish Academy of Arts and Sciences, 1st November 1877. Idem, (1965). *Korespondencja Oskara Kolberga*, part II (1877–1882) [The letters of Oskar Kolberg part II (1877–1882)], *Dzieła Wszystkie* [Complete Works], vol. 65. A. Skrukwa, E. Krzyżaniak (Eds.). Wrocław–Poznań: IOK, p. 72.

⁶ Oskar Kolberg to Sofron Witwicki, 15th June 1878. Ibidem, p. 143.

⁷ Idem, (1962/1882). *Pokucie* [Pokuttia], part I, *Dzieła wszystkie* [Complete Works], vol. 29. Wrocław–Poznań: IOK, p. 4.

⁸ Idem, (1970). *Ruś Karpacka*, part I, pp. IX–X.

⁹ Agata Skrukwa writes more about Kolberg's role in the preparation of the exhibition in Kolomyia. See: O. Kolberg, (2008). *Pokucie. Suplement do T. 29–32*, pp. XII–XVI.

¹⁰ Oskar Kolberg to Biblianna Moraczewska, December 1880. Idem, (1965). *Korespondencja Oskara Kolberga*, part II (1877–1882), p. 426.

Eventually the materials from the Hutsul region were not included in the four-volume monograph of Pokuttia published in years 1882–1889. They remained in manuscripts in Kolberg's archive¹¹ until the early 1970s. It was only then that they were published in two volumes titled *Ruś Karpacka* [*Carpathian Ruthenia*] and now they constitute volumes 54 and 55 of *Dziela wszystkie* [*Complete Works*]¹².

KOLBERG'S IMAGE OF THE MUSICAL CULTURE OF THE HUTSULS

The research material related to the Hutsul region was, similarly to other regions, collected by Oskar Kolberg from two different types of sources. The core of his work consisted of field notes taken down, as already mentioned, during his several trips to the region. They provided him with the most valuable material and were the basis for the planned monograph. Kolberg knew how to organize a field study and how to win the approval of locals. The research in the Hutsul region was facilitated by the fact that, at that time (the late 1870s and early 1880s), Kolberg was already acquainted with Ruthenian dialects. For this he won recognition from Ivan Franko (1889)¹³ in the latter's review of the Pokuttia monograph.

11 Oskar Kolberg to the Polish Academy of Arts and Sciences, 10th January 1886. Idem, (1969). *Korespondencja Oskara Kolberga*, part III (1883–1890) [*The letters of Oskar Kolberg part II (1883–1890)*], *Dziela Wszystkie* [*Complete Works*], vol. 66. A. Skrukwa, E. Krzyżaniak-Miller (Eds.). Wrocław-Poznań: IOK, p. 746.

12 Kolberg's archive has been stored, until now, in the so-called 'files' (pol. *teki*). They are big folders, each filled with Kolberg's fieldnotes, re-drafted notes, diaries, drawings, excerpts, etc. They are the subject of an ongoing study conducted by the team of scientists working in the Oskar Kolberg Institute in Poznań.

13 The materials published in the volume *Ruś Karpacka* come from two sources. On the one hand, they were taken from the collection of manuscripts prepared by Kolberg for the monograph of the Hutsul region and his materials from Hungarian Ruthenia and Bukovina. Those three regions, in the intention of editors, together form the so-called Carpathian Ruthenia. On the other hand, materials for *Ruś Karpacka* come from manuscripts which are geographically linked with Pokuttia, but were not used by Kolberg in any volume of *Pokucie* (*Complete Works*, vols. 29–32) due to space limitations. Each chapter of *Ruś Karpacka* is divided into three parts: the Hutsul region, Hungarian Ruthenia and Bukovina. The material from Pokuttia is included in the parts related to the Hutsuls. So, Hutsul region is understood here very broadly and includes places located dozens of kilometers from the Carpathians, such as Chortovets

The other source of information for Kolberg's publication was the extensive study of previously published resources – historical and ethnographical works, collections of songs, short articles etc. Some of the most important authors quoted by Kolberg in the manuscripts for the Hutsul monograph are: Sofron Witwicki, Wincenty Pol, Władysław Zawadzki, Balthasar Haquet, Wacław of Olesko, Żegota Pauli, Juliusz Chodorowicz, Jan Dalibor Vahylevyč. In addition, Kolberg also took advantage of some manuscripts by other authors, for example, he quoted numerous proverbs, phrases and vulgarisms collected in Ispas by Bazil (Vassily) Yurchenko.

The historical and ethnographical descriptions quoted by Kolberg from other works, expand our view of the cultural reality of that time, whereas folkloric texts comprise crucial comparative material. From the contemporary reader's point of view, the fact of numerous quotations provided by Kolberg is also advantageous for another reason; access to some of those works is very difficult or they are simply unavailable.

The contents of *Ruś Karpacka* are organised in the same way as Kolberg's other monographs. The first part contains chapters on the land and its people (here the Hutsul region and its inhabitants) and customs and rituals (such as annual holidays). The second part of each monograph includes folkloric material divided into chapters: popular songs, tunes without texts, dances, beliefs, stories, proverbs, riddles, vulgarisms, language etc.

The object of the greatest interest for Kolberg was the spiritual culture of the village, and musical folklore in particular. By far the largest part of his documentation consists of songs and dances, followed (in quantity) by tales, riddles, proverbs, and other genres of verbal folklore. The important thing is that Kolberg did not limit his work only to presenting his own work – the documented material, but he also sought to describe the context of each collected record – the realities of life of the rural population, their customs, rituals and artefacts of their material culture. As it was already mentioned, Kolberg quoted some historical works, and in this way he managed to provide his readers with indispensable sources to ascertain the origins of the observed cultural reality.

or Yasenev-Pol'nyy. This runs counter to the original intention of Kolberg, who treated the Hutsul region as a part of the mountain area (see O. Kolberg, (1970). *Ruś Karpacka*, part I, pp. 5–15), but it is understandable from the perspective of editors, who wanted to make this materials available.

The materials which together form the image of the musical culture of the Hutsuls presented in *Ruś Karpacka* can be divided into four categories depending on their subject and treatment:

1. the documentation of folklore – songs, dances and melodies without text, along with the context of their performance;
2. remarks on the nature of Hutsul music;
3. choreographic descriptions of dances;
4. descriptions of instruments and the context of their use.

AD. 1 AND 2.

Kolberg wrote down the musical scores by ear, on loose sheets of paper, sometimes with pre-drawn staves. Texts of songs were written below the notes or separately; in the latter case, he only wrote the incipit below the staves. Sometimes he made notes on small scraps of paper – old bills, envelopes, anything that was available to him at the moment. This indicates that he used every occasion to collect songs or dance tunes.

Kolberg used the standard European system of musical notation. His notation is rather simple, with a limited number of articulation marks and Ornaments. It is much less accurate than today's transcriptions of ethnomusicological audio recordings, for obvious reasons. He used, however, some peculiar methods of notation and two of them are worth commenting upon. Firstly, Kolberg often wrote additional, small notes in the score, and sometimes even letters. On the one hand, they can result from the difficulty of writing down folk melodies by ear. On the other hand, in some cases they illustrate the introduction of variant sounds during the subsequent performances of the same melody. Secondly, from time to time Kolberg wrote accidentals above the notes. This could mean the possibility of their optional use or quarter-tone sounds alterations¹⁴ present in the Ruthenian melismatic vocal techniques. Both methods are very Kolberg-specific and demonstrate his ambition to document the exact sound which he heard during performance (Examples 1 and 4).

¹⁴ "The transcription of Ruthenian texts in Kolberg's work is very accurate, which testifies to the author's good sense of hearing and dialectic sensibility. It is highly probable that before the publication of the Pokuttia monograph the Ruthenians did not have a possibility to really get to know their own dialect". I. Franko, (1889). *Pokucie. Obraz etnograficzny [Pokuttia. An Ethnographic Image]*, *Kwartalnik historyczny*. No. 4, p. 741.

Kolberg usually did not include the information about his informants, thus emphasising the importance of the documentation of music itself rather than the identity of the collectors and performers¹⁵. In manuscripts from the Hutsul region, however, this kind of information is more frequent, comparing to other regions. The identity of his informants is provided in annotations to 10 tunes printed in *Ruś Karpacka*. They are: Bohosevich (nos. 725, 1209, 1211, 1212), B. Yurchenko¹⁶ (nos. 777, 1017, 1019), deacon Ivan Nikityshyn (no. 1015), a shepherd from Chortovets (no. 1018), Dmytro Marosyak (no. 1208). Bohosevich, Yurchenko and Nikityshyn were people who collaborated with Kolberg on the preparation of the ethnographic exhibition in Kolomyia in 1880¹⁷.

The largest part of materials from *Ruś Karpacka* consists of songs. This part includes more than 1200 song texts, which Kolberg did not use in *Pokucie*¹⁸, and left in manuscript form. At the same time, those manuscripts include very little musical material – only 62 unpublished melodies, including 16 tunes without text. According to Bogusław Linette, this disproportion of the number of texts and melodies results from two circumstances. Firstly, it is the effect of Kolberg's publishing plans and possibilities. In *Pokucie* Kolberg decided to publish a fairly large number of melodies at the expense of the number of texts. This is why so many of them were left in manuscript. Secondly, it could be caused by the very nature of the folk texts documented by Kolberg. Most of the textual records are composed of couplets (short songs of 1 or 2 stanzas) which could be sung to the accompaniment of many popular melodies¹⁹.

¹⁵ See: D. Pawlak, (1999). *Obraz ludowej kultury muzycznej w pracach Oskara Kolberga [The Image of Folk Musical Culture in Oskar Kolberg's Works]*, *Lud*. Vol. 76, p. 58.

¹⁶ See: Ibidem, p. 60.

¹⁷ Kolberg quoted from Yurchenko numerous proverbs, sayings and vulgarisms. It seems that this man played a double role in Kolberg's work. He was not only the author of an important reference work, but also a performer. Kolberg clearly wrote next to the above mentioned songs: "sung by B. Yurchenko".

¹⁸ See: Kolberg, O. (1970). *Ruś Karpacka*, part I, p. LI.

¹⁹ Idem, (1962/1882). *Pokucie [Pokuttia]*, part I; Idem, (1963/1883). *Pokucie [Pokuttia]*, part II, *Dziela wszystkie [Complete Works]*, vol. 30. Wrocław-Poznań: IOK; Idem, (1963/1888). *Pokucie [Pokuttia]*, part III, *Dziela wszystkie [Complete Works]*, vol. 31. Wrocław-Poznań: IOK; Idem, (1962/1889). *Pokucie [Pokuttia]*, part IV, *Dziela wszystkie [Complete Works]*, vol. 32. Wrocław-Poznań: IOK.

The texts and melodies were so compatible that they could be interchanged. The vast majority of them had the form of *kolomyjka* (Hutsul dance), that is, they applied the distinctive division of syllables in a verse into groups of 4-4-6 (Example 2). These are mostly love and epic songs, both classified by Kolberg as “universal”. The repertoire of ritual songs, which usually demonstrates a much stronger relationship between the text and its melody, is poorly represented in the *Ruś Karpacka* volume. There are only 16 songs related to the ceremony of baptism (all without melody), 7 wedding songs sung for the unveiling (one with melody), 7 carolling songs (no melodies) and one funeral piece with melody.

In the discussed material, song performances in ritual contexts are described by Kolberg without giving information about the vocal manner and behaviour of the performers. However, Kolberg provides the reader with some kind of ritual scenarios situating the singing, dancing and instrumental play precisely at particular moments of the event. In the case of weddings for example – the songs are described as being performed at the plaiting of wreaths, going to the church or unveiling.

In other chapters of *Ruś Karpacka* we can find some information about features of the Hutsul musical performance. Firstly, Kolberg connects the character of Hutsul music with nature, seeing it as something primordial, and then he makes a reference to J.D. Vahylevyč:

Hutsul singing is always sad, exalted and nostalgic. The simple and somehow isolated sounds of the lyrics and the monotonous melody intermingle with the sounds of forest and the whistle of wind. They travel through the mountains which carry them into the distance²⁰.

The above mentioned monotony of the Hutsul music was not, apparently, to everyone's liking. Another author quoted by Kolberg, J. Chodorowicz, argued that:

Although the Hutsuls are very imaginative, their music lacks those cordial, emotional and poetic *dumkas* which are played in other regions of Ruthenia. Hutsul singing is performed as a kind of recitative with emphasis on the last word of each line. It is devoid of harmony and sometimes is even too monotonous²¹.

Kolberg maintains that the melodic simplicity of their music is excusable since their creativity is expressed in a different sphere:

The simplicity of their songs is unusual. The ambitus in general is very narrow, for it is limited to five or six tones. It rarely reaches an octave and in many songs it does not extend a fourth or fifth [...]. The modest melodic form is compensated by the intricate and diversified rhythm, sometimes accompanied during a performance with quite lively gesticulation²².

The melody of those songs is rather simple, only sometimes it gets more complex. The ambitus does not usually extend the perfect fourth. Since the singers, in most cases, sing only two tones, it seems that, for them, rhythm is more important than melody²³.

In fact, a large proportion of the melodies found in *Ruś Karpacka* is characterized by low mobility of the melody. They also possess other archaic features, pointed out by Kolberg, such as: narrow ambitus, modal scales or elements of the pentatonic scales. Two melodies are based on the so-called “Hutsul mode” (Example 3).

AD. 3.

Dance material often occupies a major place in the volumes published by Kolberg as well as in his manuscripts. Each of his regional monographs usually contains a separate chapter devoted to dances, which includes: a) notes made while observing the performers or quoted from literature, b) musical notation.

The same division is applied in the chapter dedicated to Hutsul dances. They are presented along with their choreographic descriptions. The most popular of them – *kolomyjka* – is well established not only in the Hutsul region, but also in Pokuttia. As Kolberg writes:

Almost the whole Ruthenia, located in the area between the rivers Dniester, Prut, Stryi, Limnitsia and San, and especially the region of Pokuttia is known for the *kolomyjka* dance and songs of the same name, since it is also used with reference to a particular type of song. A similar musical taste is evident in the Hutsul land. Their *kolomyjkas*, however, possess those distinctive features depicting the world and the land of the Hutsuls. Their nature is apparent not only in dance movements, but also in the melodies of their songs²⁴.

Kolberg explains the origin of the distinctive features of the Carpathian highlanders by their close contact with nature, similarly as in the case of their singing. This time again, the idea of the nature-driven character of the Hutsul culture is also shared by Vahylevyč.

20 See: O. Kolberg, (1970). *Ruś Karpacka*, part I, p. XLV.

21 Vahylevyč 1839, after O. Kolberg, (1971). *Ruś Karpacka*, part II, pp. 2–3.

22 Chodorowicz 1883, after Ibidem, pp. 3–4.

23 Idem, (1963/1883). *Pokucie*, part II, p. X.

24 Idem, (1963/1888). *Pokucie*, part III, p. 6.

Kolberg provides a reference to his words: “The Hutsuls are cheerful and energetic. They are great enthusiasts of dance, the thing which brings some joy to their lives. The mountain trees dancing in the wind give them the best lessons of malleability and flexibility.”²⁵

In the second volume of the Pokuttia monograph, Kolberg gives a full picture of the *kolomyjka* dance performed by peasant boys and village girls, dividing it into distinct parts²⁶:

- an introduction – men surround the dancing area singing couplets. In the centre musicians sit on a bench. Women stand on the side by the houses or fences, and wait for the invitation to dance. Each man calls one woman by her name, and they form a pair holding each other's hands and dancing in a circle;
- the first part, the actual *kolomyjka* – after a few such rounds, partners turn to face one another and they continue to turn slowly in a shoulder-waist hold, sometimes they stomp three times in one place. They dance as long as the musicians are playing; then the women leave the dancing area only to the men;
- the second part, *peredok* [“in front”] – two (sometimes three) men stand facing one another; they hold one another's hands or hold their hands at waist level, they squat or stomp in one place, as in the *kozak* dance; sometimes they leap and step sideways from one foot to the other or turn around with arms akimbo, or they walk in a row with arms akimbo; then they call their partners again and dance similar figures in pairs;
- the third part, *z hory* [“straight from the top”] or *dribnen'ko* [“tiny”] – sometimes it is initiated by male dancers alone, but usually it starts with boys and girls whirling in a shoulder-waist hold, as in a *waltz*. They turn to the right, seldom to the left-hand side. Since they move really fast, this movement is described as *z hory*, meaning “straight from the top”;
- from time to time “one of the peasants lifts his partner into the air, as soon as she realizes his intention, she jumps to make it look that she is even higher in the air”²⁷.

In another locality Kolberg described *kolomyjka* as a predominantly female dance, with milder qualities,

appropriate for delicate young girls, who seduce the opposite sex with their timid personalities²⁸. On the other hand, another widely popular dance in the region of the Hutsuls, called *arkan*, is believed to be purely male. Kolberg provides its detailed description:

The *arkan* dance combines adult seriousness with the wild nature of shepherds. Although it has slow steps, it's full of sudden and bold figures demonstrating the robust and fit bodies of the dancers. It is performed by young men holding mountain hatchets. It begins with a group of men standing in a straight line holding one neighbour at the waist level and the other neighbour by the shoulder. There is one, the leader, who gives instructions to the rest. They dance forming circles, semi-circles and rows. Later they squat, throw the hatchets upwards and impressively catch them in the air while jumping²⁹.

Kolberg was a shrewd observer and he managed to identify the relations between music and particular dance movements. His interest in those relations is apparent in one of the field manuscripts from the Hutsul region. The melody of *arkan* is supplemented there with descriptions of choreographic movements, explaining the meaning of accents in the different measures – “stump two times with right foot”, “stump with the left foot”, and later: “he squats on the right leg while the left is in the air, and changes legs” (Example 4).

AD. 4.

Oskar Kolberg in his materials from the Hutsul region devotes much of his interest to the very characteristic instrument for the Carpathian culture, namely: the *trembita*. It is an aerophone, a kind of a straight horn, made of narrow spruce laths covered with birch bark, about 3 metres long, traditionally used by shepherds³⁰. Kolberg argues that the higher tones of the *trembita* are “sharp”, whereas the lower tones are “flat and gloomy”³¹.

According to Kolberg's observations, the *trembita* is present in various Hutsul ceremonies. For example during the initiation of the grazing season (*mishenye* or *chid poloninsky*) which usually starts on 13th June. All shepherds are in a festive mood. Neighbours gather together in one place to celebrate. The atmosphere is filled with the sounds of rifle shots and *trembitas*:

²⁵ Idem, (1971). *Ruś Karpacka*, part II, p. 413.

²⁶ Kolberg adds that “each part is accompanied by drunk and tired male voices singing couplets, which are also called *kolomyjkas*”. O. Kolberg, (1963/1888). *Pokucie*, part III, p. 4.

²⁷ Ibidem, pp. 2–4.

²⁸ Idem, (1971). *Ruś Karpacka*, part II, p. 414.

²⁹ Ibidem.

³⁰ See: I. Matsiyevsky, (2012). *Музичні інструменти гуцулів [Hutsul Music Instruments]*. Kiev: NK Publishers, pp. 108–115.

³¹ O. Kolberg, (1970). *Ruś Karpacka*, part I, p. 276.

They prepare a lavish breakfast and bring drinks. While they sit together over the meal, some superstitious stories are exchanged. Finally, when new shepherds are appointed, the rifles are fired and *trembitas* are blown³².

The celebrations last for 8 to 10 days. The sounds of *trembitas* are heard in the mornings and in the evenings up to the very late hours. There are shepherds on each hill wearing traditional costumes playing *trembitas*. When they meet each other, the shots of rifles can be heard being fired since this is their way of greeting. Later when they approach each other, they greet by shaking right hands and kissing³³.

The sound of the *trembita* is also a crucial element of other ceremonies in the Hutsul tradition, such as funerals, for example. It can be heard at three points of the ritual: during the official death proclamation, during the funeral procession as well as during the lowering of the coffin:

As soon as one of the relatives dies, a member of the family plays a mournful melody on the *trembita* into four cardinal directions to announce the death. Everyone in the mountains is able to recognize this tune, since it differs from the melodies played by shepherds for gathering sheep or during sheep grazing as well as from melodies played during carolling³⁴.

The funeral procession usually starts with the sound of two or four *trembitas*. Later a priest sings a few opening songs and initiates the next part of the ceremony³⁵.

Trembitas play each time the priest stops his horse or dismount from it to sing the gospel; at this time everyone kneels. At the cemetery they open the coffin a little and *trembitas* are blown directly above the head of the dead person. Since playing this instrument requires very strong lungs and is seen as rather tiresome, the players are offered one or two sheep by the wealthier participants as a reward³⁶.

Another characteristic instrument of the Hutsul region, mentioned by Kolberg several times, is the *sopilka*. It is a kind of a flute of about 30–40 centimeters long, with six holes, made of hard wood such as hazel, sycamore, plum-tree, apple-tree or viburnum³⁷. Authors quoted by Kolberg, and he himself tend to use the name *sopilka* in relation to various Carpathian flutes, sometimes

interchangeably with the name *frelu*; therefore it is difficult to ascertain which instrument is meant.

Kolberg lists a few situations in which the sound of the *sopilka* can be heard. These include sheep grazing, dances or mourning for a son by the father. That last use was documented by Romanowski and quoted by Kolberg in the materials from the Hutsul region. The father played the *sopilka* to relieve his pain after the loss of a son. The sound of the instrument had a therapeutic role, it enabled the father to express emotions which were difficult to put into words. The following excerpt illustrates this story:

A highlander, the father of the dead boy sat on a rock which marks the entrance to his farm. He remained in this position for half hour. Suddenly he took the *sopilka* from behind his belt and started to play one of well-known mourning melodies of the Ruthenian people. At the beginning he did not play well. The notes did not connect and the melody did not flow well, but with time the sound became more and more intense and the tones formed a harmony. His beautiful sad song travelled through the mountain landscape at night accompanied by the sounds of hatchets and the faraway sound of the Prut River. The man played continuously, interweaving one melody with another. After some time the melody was so intense it did not resemble the known mourning tunes any longer, but rather it followed a pattern similar to that used by Ruthenian weepers. It was so beautiful, sad and simple that I doubt if there are any words which would better express his sadness³⁸.

Other Hutsul instruments enumerated by Kolberg are the *duda* (bagpipes), *dudka* (transverse flute), *swirylka* (Pan flute), hammered dulcimer, violin. He did not, however, provide their detailed descriptions and contexts of their use.

Oskar Kolberg did not have the habit of identifying the type of instrument on which the melody was played. Among numerous melodies from the Hutsul region, only two had a comment about the instrument used. Both were collected in Zhabie and both of them were performed on the *sopilka* (nos. 1006 and 1205).

Linette³⁹ implies that the character of melodies nos. 1204, 1206 and 1209 printed in *Ruś Karpacka* suggests that they could also be played on the *sopilka*. Moreover he argues that the specific character of the melody no. 1216 suggests that it was played on the hammered dulcimer, whereas the musical notation of melodies nos. 1213 and 1218 points to the violin. The rest of the tunes without lyrics are so 'neutral' that it is impossible to clearly decide which instrument was used by the informer. Some

³² Ibidem, p. 279.

³³ Ibidem, p. 276.

³⁴ Ibidem, p. 325.

³⁵ Ibidem, p. 328.

³⁶ Ibidem, p. 329.

³⁷ See I. Matsiyevsky, (2012). *Музичні інструменти гуцулів*, p. 92.

³⁸ Romanowski 1858, after O. Kolberg, (1970). *Ruś Karpacka*, part I, p. 333.

³⁹ Ibidem, p. LII.

of them could be performed on both the *sopilka* and the violin; others, however, could be vocal melodies which for some unknown reasons were stripped of their lyrics.

The musical culture of the Hutsuls can be characterized thanks to diverse materials collected by Kolberg. Most of all, these include records about folklore in which the author tried to present the details of each performance as precisely as possible, especially in the case of Hutsul music. The materials related to dances show that Kolberg was not only a good listener, but also an attentive observer. Moreover, his *Hutsul material* contains more general discussion of singing or dancing, including valuable comments by other authors. In addition, Kolberg's work illustrates the function of music (especially instruments) in rituals, which expanded the traditional field of folklore studies and became a basis for the European anthropology of music. Kolberg's ability to see observed reality from different perspectives makes the Hutsul material a very valuable source for the history of the culture of this part of Europe.

Example 1. Kolberg's fieldnotes with additional small notes and accidentals above the notes.

Example 2. Kolomyjka from Zhabie.

Example 3. Melody based on the "Hutsul mode".

Example 4. Kolberg's fieldnote with descriptions of choreographic movements.

Example 5. Kolberg's fieldnote of the melody played on the *sopilka* and its printed version.

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Łukasz Smoluch, Ph.D. – an ethnomusicologist, assistant professor in the Department of Musicology at Adam Mickiewicz University. He conducts classes in the fields of ethnomusicology, anthropology of music and popular music. His main research interests include relationships between music and identity and transformations of traditional music culture. He conducted fieldwork among the Polish communities in Siberia, Belarus, Ukraine and Brazil. He is also an assistant professor in the Oskar Kolberg Institute in Poznań, where he has participated in the edition and publication of the manuscript heritage of Oskar Kolberg. He is the editor of Kolberg's materials from the Łęczycza region and deals with issues of digitization, and the modern use of the works of Kolberg.